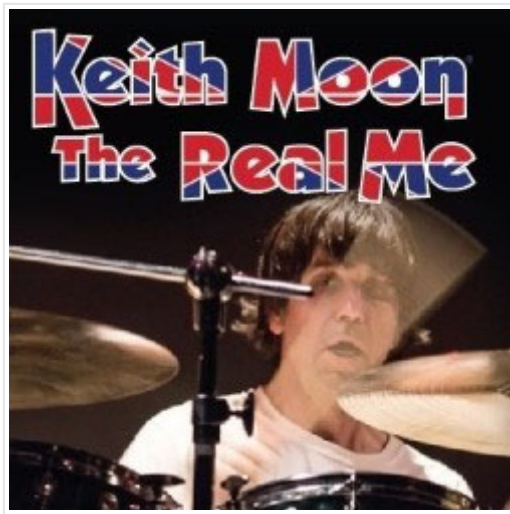


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## Keith Moon: The Real Me – Edinburgh Festival Fringe – Gilded Teviot

by Admin on Monday, 5 August, 2019 in **Edinburgh 2019, Onstage, Review**



*Keith Moon: The Real Me* continues at Gilded Teviot, Edinburgh until 26 August 2019.

Star rating: **four stars** ★ ★ ★ ★ ☆

“This show’s pretty loud. Do you want earplugs?” An unusual welcome to an unusual show. It’s Keith Moon with drums. Of course it’s going to be loud!

The introduction to ‘Baba O’Riley’ is heard faintly – as if far away. Enter Mick Berry’s Keith Moon and WHAM! You are hearing what Moon heard and listening to what he does with the drums to be the driver of The Who.

Under the musical direction of Frank Simes (MD for Roger Daltrey and The Who) this is an unforgettable hour with the flawed genius that was Keith Moon.

Packed with detail and stories, Berry inhabits Moon through his relationships, madness, addictions and the drive to find himself. For example, his drunken adventures with Oliver Reed shows a kindred spirit, revelling in excesses and living life to the absolute maximum.

Moon didn’t have an easy life – clearly battling demons throughout his childhood, it was only when he discovered drumming that he found a release for his unique creativity based on a discipline taught by Carlo Little – the best drummer in London – who made an exception in taking on young Keith for lessons.

Visceral, vital and vicious, his drumming became the ‘real me’ Moon was looking for. It seems that it was only when he was onstage or in the studio with The Who that he knew who he actually was. The only place he could express himself. The only place where he knew exactly what to do.

From the 18-year-old wannabe rock star to the drummer for The Who – elevated to almost god-like worship through the rock operas *Tommy* and *Quadrophenia* – several brilliant numbers are performed with drums front and centre: hypnotic, melodic and compelling.

In a dazzling sequence of drumming with ‘Who Are You’ in the background as before, we hear the inner dialogue between drums and music – short fill/off beat/long fill/no fill are called out above the drums’ flawless marking of rhythm giving a unique listening experience. It leaves the audience in awe of Moon’s skill.

The see-saw of drugs and alcohol proved too much for him to balance and self-annihilation was the inevitable destination. His genius is celebrated in this hour of some of the greatest rock music ever made, as well as exposing the excesses that killed him and the mental instability that failed to cope with the fame.

Finely balanced and crafted, this is more than just a tribute – deftly directed with minimal fuss this show is a must-see for rock music followers. Not many shows bring people to their feet in sheer joy even when they’re on their own, but this show does just that. Simply brilliant.

*Fiona Orr*

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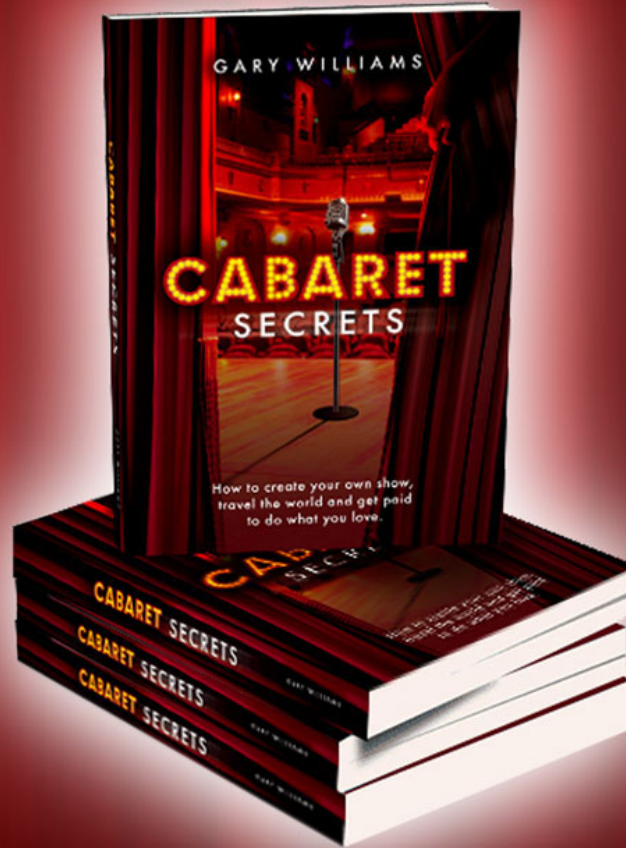


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